

Monumental Brass Society

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BULLETIN 149

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Martin Stuchfield
Pentlow Hall, Cavendish, Suffolk CO10 7SP
Email: martinstuchfield@pentlowhall.uk

Contributions to 'Notes on books, articles and the internet' should be sent by 1st April 2022 to:

Richard Busby
'Treetops', Beech Hill, Hexham
Northumberland NE46 3AG
Email: richard.busby@tiscali.co.uk

Useful Society contacts:

General enquiries, membership and subscriptions:

Penny Williams, Hon. Secretary
15 St. Brides Road, Aberkenfig
Bridgend, South Wales CF32 9PY
Email: penny7441@hotmail.com

Conservation of brasses (including thefts etc.):

Martin Stuchfield, Hon. Conservation Officer
Pentlow Hall, Cavendish, Suffolk CO10 7SP
Email: martinstuchfield@pentlowhall.uk

Contributions for the *Transactions*:

David Lepine, Hon. Editor
38 Priory Close, Dartford, Kent DA1 2JE
Email: davidnl1455@gmail.com

Website: www.mbs-brasses.co.uk

Martin Stuchfield
Pentlow Hall, Cavendish, Suffolk CO10 7SP
Email: martinstuchfield@pentlowhall.uk

Hon. Treasurer's notice

On 1st January all subscriptions for 2022 became due. Please send £25.00 (associate/student £12.50, family £35.00) to the Hon. Treasurer, Robert Kinsey, 4 Pictor Close, Corsham, Wiltshire SN13 9XH. Payment can be made using the *PayPal* system via mbs_brasses@yahoo.com or make cheques payable to the 'Monumental Brass Society'. Many thanks to all those members who have completed Gift Aid forms. Any U.K. tax-paying member can enable the Society to reclaim tax on their subscription. The appropriate form can be downloaded directly from www.mbs-brasses.co.uk. U.S. members preferring to pay in dollars can send a cheque for U.S. \$45.00 to Shirley Mattox at 1313 Jackson Street, Oshkosh, Wisconsin 54901, U.S.A.

Editorial

I am most grateful for the contributions received from Richard Busby, Peter Flower, David Meara, Nigel Saul, Philip Whittemore and Rosalind Willatts.

Rosalind Willatts provides an interesting account of the General Meeting held with the aid of virtual technology in September 2021. Incised slabs are a neglected area of the Society's remit, especially those located in France. It is pleasing that Paul Cockerham's fascinating talk on a subject close to his heart has been so well documented.

Philip Whittemore turns his attention to one of the most important churches in Suffolk and the memorials of the prominent Martyn family. The church contains no less than twenty-seven indents that have not received the attention they richly deserve.

It is very pleasing to be able to include a maiden contribution from Peter Flower whose grandfather, Reginald Grove, was a contemporary of Rev. Herbert Macklin and an earlier pioneer of the Society under its original and highly divisive name! This article is beautifully complemented by David Meara who brings to our notice a plethora of outstanding brasses resulting from the revival of monasteries and nunneries in the Victorian era.

Finally, Nigel Saul provides a tribute to Jennifer Ward, a highly respected and much loved historian.

Personalia

We welcome as new members:

Chloe Cockerill, Old Mill House, Weston Colville, Cambridgeshire CB21 5NY.

Richard Dellar, 50 King Edward Road, Oldfield Park, Bath, Somerset BA2 3PB.

Stuart Hindson, 23 Hall Lane, Leicester LE2 8SF.

Karen LaMonte, 1192 Park Avenue, New York City, New York 10128, U.S.A. (Family).

Michael Pearson, Primrose Cottage, Catmere End, Saffron Walden, Essex CB11 4XG.

Gordon Stone, 28 Bosanquet Close, Cowley, Uxbridge, Middlesex UB8 3PE.

It is with very deep regret that we report the death of **Jennifer Ward** who had been a member of the Society since 2013 (see p.979).

Cover: John Grymston, rector, 1430, at Beachamwell, Norfolk (M.S.II). The church was destroyed by fire on 2nd February 2022. (photo: © Martin Stuchfield)

Diary of events

Saturday, 2nd April 2022

GENERAL MEETING

STAMFORD, LINCOLNSHIRE

The first in-person meeting of 2022 will be held at Stamford, described by Celia Fiennes in 1697 as, 'as fine a built town all of stone as may be seen'.

The programme will commence at 11.00a.m. with a visit to Browne's Hospital or Bedehouse founded by William Browne, a rich wool merchant of Stamford, in 1475. The chapel contains medieval misericord stalls and fine stained glass. It will also be possible to view the late 15th century benefaction brass.

The formal meeting will commence at 2.00p.m. in All Saints church with **John Lee** speaking on *Lincolnshire wool merchants and their brasses* and **Jon Bayliss** focusing on *Fenland brasses*. Tea and an opportunity to view the brasses will follow. The afternoon will conclude with a presentation prepared by **Alan Rogers** on *Sites of burial in late medieval Stamford*.

The meeting is free. However booking is required for Browne's Hospital via Caroline Metcalfe at mbsvisit@metcas.me.uk or 07934 284004.

The church of All Saints is situated in All Saints' Place, Stamford. The postcode for satellite navigation is PE9 2AG. Stamford station (served from London: King's Cross) is a short walk of 0.4 miles (10 minutes) from the church.

Saturday, 16th July 2022

ANNUAL GENERAL MEETING

SAFFRON WALDEN, ESSEX

The formal business of the Annual General Meeting will be held in St. Mary's church, Saffron Walden at **11.00a.m.**

The afternoon meeting commencing at 2.00p.m. is being held in association with the Essex Society for Archaeology and History. **Liz Allan** will speak on *The medieval town of Saffron Walden* followed by **David Lepine** on *'He fed his sheep well': the clerical brasses of St. Mary's, Saffron Walden*.

A third lecture by **David Carrington** of the Skillington Workshop relating to the important

monument commemorating Thomas Lord Audley, Lord Chancellor, 1544, will conclude the meeting.

The church of St. Mary the Virgin is situated in Church Path, Saffron Walden. The postcode for satellite navigation is CB10 1JP. The nearest station is Audley End (served from London: Liverpool Street) which is 3 miles distant representing an approximate journey of 10 minutes by taxi. Please contact Penny Williams, Hon. Secretary (email: penny7441@hotmail.com) if you wish to share a taxi or are travelling by car and are prepared to pick someone up.

Friday-Sunday, 2nd-4th September 2022

CONFERENCE

KING'S LYNN, NORFOLK

The much-postponed conference, organised in collaboration with the Church Monuments Society, will be held at the Duke's Head Hotel in King's Lynn. The theme is *Status and Display* with excursions to the minster church of St. Margaret and the chapel of St. Nicholas in the town (Friday afternoon) and to the village churches of Oxborough, Narborough, Rougham and South Acre (Saturday), where a team of experts will introduce a remarkable series of medieval and early modern funerary monuments and brasses in north-west Norfolk.

The keynote lecture will be given by **Tobias Capwell** (Curator of Arms and Armour at the Wallace Collection, London) on *Flowering and Decline: English Effigies and Armour in the Late Fifteenth Century* on Friday evening. The lecture programme will continue on Sunday morning with papers by **Roger Bowdler** on *Rank Decay: 17th century vanitas monuments to persons of status*; **Nicholas Flory** on *Illustrissima ac potentissima princeps: The commemorative brass plaques of Isabella of Portugal and her Carthusian donations*; **Challe Hudson** on *Clothing for Piety, Fashion, and Power: The Costume of Lady Margaret Beaufort*; **Philip Muijtjens** on *Contention and Resurrection: The Tombs of Jean and Blanche of France in Royaumont*; **Robin Netherton** on *The sideless surcote: Elusive, illusive, allusive*; and **Jean Wilson** on *Not a leg to stand on: The monument to Robert Pierrepont, 1669, at West Dean, Wiltshire*.

A booking form is enclosed. The deadline for booking is 30th June 2022. For all enquiries please contact the CMS President (Mark Downing) by email at militarychurchmonuments@gmail.com.

General Meeting

Virtual – 11th September 2021

Paul Cockerham transported some fifty members to France with his talk entitled *Gothic splendour at the abbey of Villeneuve: Renaissance opulence at La Chapelle-Rainsouin*. Two sites in the Pays de Loire (the area of France east of Brittany around the Loire estuary at Nantes and its tributaries) were the subject of focus. So many questions were raised regarding the similarities and differences in the monuments and their inscriptions, compared with English examples.

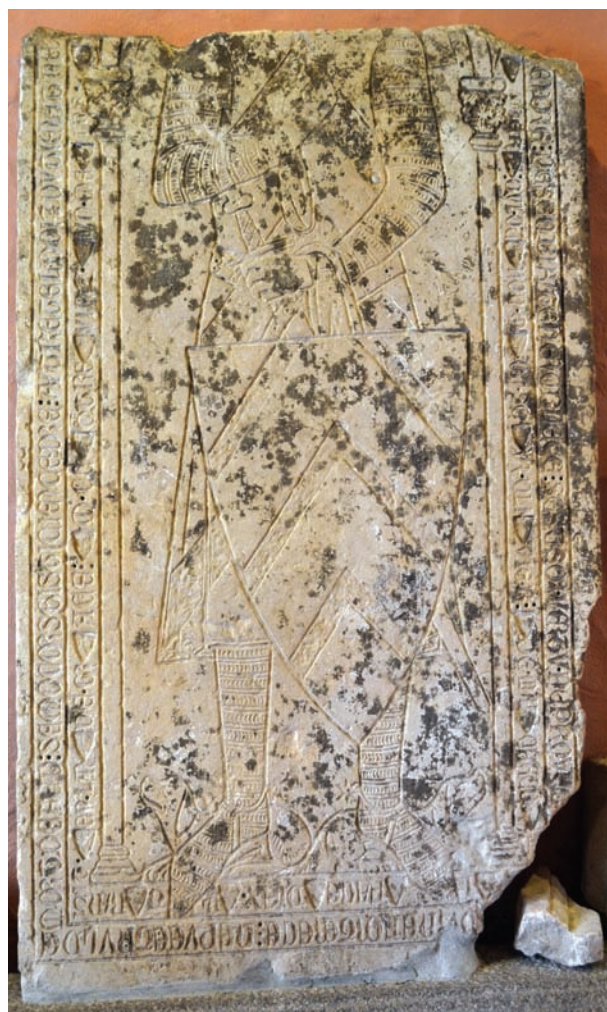
The first place was the former Cistercian abbey of Villeneuve, situated ten kilometres south of Nantes, where little of the former modest abbey remains, having been destroyed in the Revolution. Only two-thirds of an incised limestone slab, formerly about 2,700 mm in height, can now be found in the 18th century abbey building on the site that now serves as a hotel, together with the part-worn slab of a widow.

Thankfully the antiquary François Roger de Gaignières (1642-1715) recorded the now lost church with a series of coloured drawings of the monuments. There had been at Villeneuve well over a dozen large monuments from the 13th and 14th centuries. The earliest lost monument was a double effigial tomb with gilt-metal figures located in the choir to Alix de Thouars, Countess of Brittany, who died in 1221 (whose mother had founded the monastery) and her daughter, Yolande de Bretagne, who died in 1272. Originally this was a truly sumptuous creation, the surrounds of the tomb chest inlaid with over three hundred Limoges-enamelled heraldic shields.

Most of the other monuments were flat incised slabs. These displayed canopies over the figures with censing angels in the spandrels. The thuribles were frequently shown swinging under the canopies, sometimes accompanied by the hand of God.

Just over half of the slab to Olivier de Machecoul, 1279, has survived, now within the hotel, and it can be compared with Gaignières' drawing. This shows a man in armour with surcoat under a canopy, and is basically a fair copy. A large shield with three red chevrons hangs from his right wrist,

but the 17th-century shield is fatter and proportionally shorter than on the slab. Indications of coloured chevrons on the surcoat are omitted. The feet which rest on two dogs are accurately shown with the toes pointing over the marginal inscription. But the real slab has not one, but two, marginal inscriptions with the inner inscription punctuated by many small shields not shown in the drawing. The two inscriptions in French were discussed because the order of information on the inner inscription is repeated on other tombs: a statement about the man commemorated and his name; a plea for God to have mercy on his soul; his date of death; and an exhortation for people to pray for him – in this case with joined hands.



*Olivier de Machecoul, 1279,
Abbaye de Villeneuve, France.
(photo: © Paul Cockerham)*

Perhaps it was because Gaignières in the late 17th century was only interested in lineage, descent and heraldry that he omitted the outer, rather odd, inscription which in verbose form was the voice of the tomb speaking to viewers, and the voice of Machecoul reminding people that death comes to all.

One poignant slab was to Selvestre du Chaufault and wife under a double canopy, but with a small image between them of their deceased eldest son.

Apart from Alix de Thouars and her daughter in the chancel, none of the monuments were in the body of the church. Three slabs to members of the Maillard family, 1271, 1284 and 1321, all lawyers, had been in the sacristy, the others in very small chapels added to the transepts. It was the very smallness of these chapels that perhaps dictated two-dimensional slabs rather than raised tomb chests, which might have impeded the performance of the liturgy in these enclosed spaces.

In contrast to this lost series of slabs at Villeneuve, the early 1520s Renaissance monuments at La Chapelle-Rainsouin were also discussed. Here Arthuse de Melun, 1526, after the death of her only son in 1522, had a chapel built for which monuments to herself and her husband Olivier de Chapelle, 1508, were commissioned. Two large incised slabs in white limestone have survived, but are now mural. Originally they were raised, mounted on the (cut-into) backs of carved lions *sejant*, some of which remain. Both slabs have indents for brass shields and roundels and show each figure within an architectural *trompe l'oeil* niche. Arthuse has angels in the spandrels which are found in medieval slabs, but here the form is a much later style.

Not only do these large impressive monuments survive but so does the very small chapel which Arthuse built in memory of her son. In this is a *Mise au Tombeau*; a representation, with three-dimensional figures, of the placing of Christ in the tomb.

Our thanks go to Paul for this fascinating lecture giving some of the essence of his decades-long study of French incised slabs; and to those whose IT skills allowed us to see this across the ether in our own homes.

Rosalind Willatts



Arthuse de Melun, 1526,
La Chapelle-Rainsouin, France.
(photo: © Paul Cockerham)

The Martyn family brasses at Long Melford, Suffolk

The magnificent church at Long Melford was entirely rebuilt in the late 15th century principally through the generosity of two local families, the Cloptons and the Martyns, both building chantry chapels for themselves (Fig.1). The Clopton chapel on the north side of the chancel consists of a chapel with separate chantry attached with much original decoration surviving, that can be dated to about 1469-96. The Martyn or Jesus chapel on the south side of the chancel, financed by Lawrence Martyn about 1484, is by contrast plain. It comprises the last two bays of the south aisle from which it is separated by the rood screen. Some idea of what it originally looked like, and the religious iconography it contained, is provided by Roger Martyn (1526/7-1615). He wrote a description of the church as he remembered it in his youth before the Reformation. The chapel contained a 'tablet(t) with a crucifix on it, with the two thieves hanging on every side' which was in Martyn's possession at the time he was writing. Also in the chapel were a pair of gilt tabernacles that reached to the ceiling that had an 'Image of Jesus' holding a 'bawle in his hand' on the north

side of the altar, while on the south side was an image of the Blessed Virgin holding the body of her dead son in her lap, with tears running down her face.

Three early visitors to the church recorded the brasses. The earliest, an unknown antiquary now known as the Chorographer, visited in the opening years of the 17th century taking notes.¹ The second, Henry Chitting, Chester Herald, visited Long Melford on 1st July 1619, barely twenty years later.² Comparison between the two sets of notes shows that little had changed. The last visitor was D.E. Davy, who drew a number of the indents in 1826.³

The Martyn family originated from Dorset and are recorded as living in Long Melford by the late 14th century. They were clothmakers who invested in land. On the outside of the building, immediately above the chapel is a flushwork inscription that reads: 'Pray for the soulis of Laurens Martyn & Maryon his Wyffe Elysabeth Martyn a[n]d Jone & for th^e good estat[e] of



*Fig 1. Holy Trinity church, Long Melford, Suffolk with the Martyn chapel at the east end of the south aisle, with a side door.
(photo: © Martin Stuchfield)*

Richard Martyn & Roger Mar[tyn and th^r] wyvis and alle th^r chyldr[en] of whos good[es] . . . made Anno domini . . . Millesimo CCC^olxxx^o & iiiii.⁷

1. Richard Martyn, 1400

The earliest Martyn brass was that to Richard Martyn who died in 1400. All that was recorded by the Chorographer were the words ‘. . . obijt 1400 . . . Richard Martyn . . .’⁴ The slab cannot be identified.

2. Richard Martyn, 1500

Richard was the son of Lawrence Martyn, who completed the construction of the south aisle as his will shows. He requested to ‘be buried in the South Ile, in Melforde Church, by my wife, Which I did make for me, my Wife, and my children to lye Inne . . .’⁵

Chitting quotes the inscription which was almost complete. ‘*Hic iacet Rich(ard)us Martyn mercator qui totam illam insulam de novo construxit et edificari causavit et Eliz: et . . . uxor(es) d’c’i Rich(ard)i qui Ric(hard)us ob(uit): 1 die Augusti A(nno). 1500.*’ Also recorded was a shield with his merchant’s mark and the initials ‘r m’. The slab for this brass is now lost.

3. Lawrence Martyn, 1516

Lawrence Martyn, who died in 1516, requested burial in ‘the Churche yarde of Melford church on the southe side by the wyndowe of the VII sacraments . . . and the residue of all my goods, my will performed I bequeth unto Elizabeth my wyfe soo that she doo ley a gravestone upon my grave, and doo [have] my name graved thereon and kepe IIII yere my yere day in Melford Church . . .’⁶



Fig.2. Possible indent for Lawrence Martyn, 1516, Long Melford, Suffolk.
(photo: © Philip Whittemore)

On the exterior of the south side of the church, on the third buttress from the east, and in line with the rood screen, is an indent showing a half figure with inscription. This is difficult to date. It is possible that it is the memorial to Lawrence Martyn. If not, then it likely commemorates an unknown member of the family given its position on the exterior wall of the chapel, albeit at the very end of its extent (Fig.2).

4. Roger Martyn, 15—, and wife Alice, 1526

Roger Martyn, esq., 15—, and wife Alice, 1526, are recorded by the Chorographer: ‘On another stone the p(or)t(rait)e of a man & a woma(n) in their windingsheetes. “*Orate pro a(n)i(m)abus Rogeri Martyn armigeri et Alicie uxoris eius qui quidem Rogerus obijt (blank) die mensis (blank) A(nn)o D(omi)ni 15— et dicta Alicia obijt 28 die mensis Decembris a(nn)o D(omi)ni 1526 quor(um) &c.*” Over his head Martyns single coate over her head (blank) 4 bendletes.’⁷

The slab for Roger Martyn’s memorial lies immediately outside the entrance to the chapel. Although the lower part is now lost, it agrees with the Chorographer’s description. A drawing of the



Fig.3. Indent for Roger Martyn, 15—, and wife Alice, 1526, Long Melford, Suffolk.
(photo: © Martin Stuchfield)

indent by D.E. Davy shows two quadrilobes.⁸ In his will Martyn had specifically asked for burial immediately outside the chapel (Fig.3).

Roger married Alice, daughter of William Forth, of Hadleigh, Suffolk, and secondly, Mary, daughter of Thomas Mountjoy, of Essex, following the death of her husband, Robert Appleton in 1526. She is depicted on his brass at Little Waldingfield, Suffolk (M.S.II), although according to Roger's will she was buried in Melford church.

Chitting records an inscription to Roger Martyn, 1500, and his wife Alice, 1526, that read: '*Orate p(ro) a(n)i(m)a Rogeri Martyn et Alicie uxor(is) eius qui Rogerus ob(iit) A(nno) 1500 et Alicia obiit 8 Decemb(ris) A(nno) 1526*' which is virtually identical to that given by the Chorographer. Two figures and two shields bearing *A chevron between two lozenges all within a bordure engrailed*, and *Three bendlets* were also recorded.⁹

5. Anne, wife of Richard Martyn, 1528

The brass to Anne, wife of Richard Martyn comprised the effigy of a lady with an inscription:



Fig. 4. Indent for Anne, wife of Richard Martyn, 1528, Long Melford, Suffolk. (photo: © Martin Stuchfield)

'Orate p' a'i'a Anne Martyn nuper uxoris Richardi Martyn que quidem Anna obiit 6 die mensis Julij a(nn)o D(omi)ni 1528 cuius &c.' At each corner were shields: 1. (blank) *4 bendlets impaled with argent on a fess gules between 2 chevrons azure charged with 6 escalops of the first 3 garbes or (Eden)*; 2. *Argent a chevron between 3 masles voyded sable (Martyn) impaling (blank) a chevron engrailed (blank) between 3 mullets pierced*; 3. (blank) *4 bends*; and 4. (Martyn).¹⁰

The slab lies on the north side of the chapel on entering and comprises a Vaudey Abbey marble slab containing indents for a lady in pedimental headdress, inscription and four shields (Fig.4).



Fig.5. Indent for Roger Martyn, 1542, and two wives, Long Melford, Suffolk. (photo: © Martin Stuchfield)

6. Roger Martyn, 1542

The most impressive tomb remaining in the south chapel is that of Roger Martyn. It comprises a narrow chest, on the cover slab of which are the indents for a civilian, his two wives and three scrolls with a Trinity above their heads. A chamfer marginal inscription completes the composition. A suggested date for the tomb is 1520-50 (Figs.5 & 6).

In his will of 1542 Roger Martyn, a bencher of Lincoln's Inn, requested burial in the south aisle that his father had built, before the image of the Lady of Pity, 'betwixt my tomb, and the place where my last wyfe [Alice Forde] lyeth buried . . . I will there be gravyd suerly in brasse and sett in the wall ageynst my seyde Tomb the true entent of this my last wyll, expressing therein the contynuaunce of my father's preest and myne, keeping of our Obytt daye, paying of the por people: and for the bedrowle according after my mynde as more plainly shall appere afterwarde . . .'¹¹

Writing in 1873, Sir William Parker suggested that Martyn's brass was an obit roll for family members that had been placed in the wall next to the south

door of the chapel.¹² The large freestone frame (985 x 630 mm) now has a modern brass in it (Fig.7). The original plate measured about 888 x 534 mm. The phrase 'ageynst my seyde Tomb' suggests that this was Roger Martyn's memorial.

7. Elisabeth Martyn, 1559

The next memorial was to Elisabeth, wife of Richard Martyn. Her brass was an inscription that read: '*Orate pro a(n)i(m)a Elisabethe Martyn nuper uxoris Richardi Martyn que quidem Elisabetha obiit 9 die mensis Marcij a(nn)o D(omi)ni 1559, cuius &c.*'¹³

The indent for this brass cannot now be identified. It is certainly very late for such a monument to have both opening and closing prayer clauses, but is the date correct or was it a misreading by both the Chorographer and Chitting?

8. Robert Harset, 1485

Chitting records one further inscription in the chapel, for Robert Harset, 1485, a clothmaker and benefactor to the church, and his wife Agnes. He does not say whether it was brass or an incised stone. In his will Harset requested 'a ston of



Fig 6. Altar tomb for Roger Martyn, 1542, and two wives, Long Melford, Suffolk.
(photo: © Martin Stuchfield)

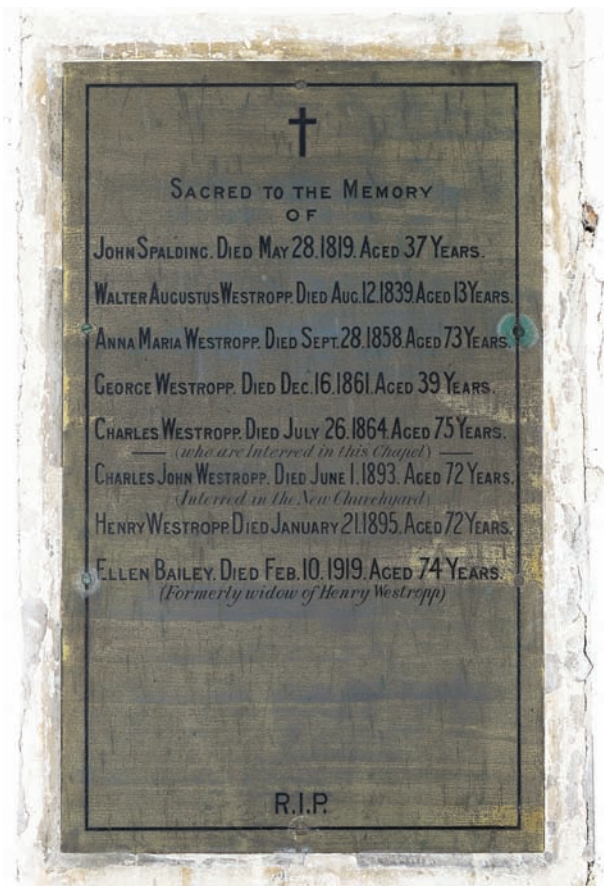


Fig 7. Indent for the brass to Robert Martyn, 1542, now occupied with a modern inscription commemorating the Westropp family, Long Melford, Suffolk. (photo: © Martin Stuchfield)

marbyll to ly on myne grave'.¹⁴ Chitting wrote that the words 'benefactor of this church [the sum of] £100' were inscribed on the stone.¹⁵ This is now lost, but see below.

Parker records a number of indents formerly in the chapel. At the time he was writing, 1873, most had been moved to the south aisle, with two remaining in the chapel. These two were for a woman with four shields (i.e. Anne Martyn, 1528), and for a man and two wives. This indent, of Purbeck, is of about 1480, but who it commemorates is unknown. It does not fit any known individual in the Martyn family pedigree. It seems unlikely that the slab was for Robert Harset mentioned above as he was only married once.

The slabs mentioned by Parker as having been moved to the south aisle were as follows: a man with two wives, sons and daughters with a shield;

a man and two wives with groups of children; and two women with a scroll and two shields.¹⁶ None of these now survive.

Two brasses for Martyn family members still survive in the chapel. The earlier commemorates Roger Martyn, 1615, and his wives Ursula and Margaret and their children. This is the memorial of Roger Martyn compiler of the account of Melford church as he remembered it in his youth before Henry VIII's break from Rome. The second brass is to Richard Martyn, 1624, his three wives and children.¹⁷

The brasses, with the possible exception of Harset belong to the Suffolk series of brasses. That to Anne Martyn, 1528, was placed in a slab of Vaudey Abbey marble, while that to Roger Martyn and Alice, 1526, is set in a darkish brown slab, also Vaudey Abbey marble. This is an unusual brass, for the makers of the Suffolk series rarely produced cadaver brasses. The brass to Roger Martyn, 1542, and wives is a Suffolk series 3 brass set in Purbeck marble.

Although the majority of the brasses recorded by the Chorographer and Chitting have been lost, it is still possible to identify a number of the slabs and assign them to known individuals. It is not often that seemingly anonymous slabs can be identified with such a degree of certainty using both documentary and physical evidence.

I am grateful to Sally Badham and Martin Stuchfield for their help.

Philip Whittemore

- 1 *The Chorography of Suffolk*, ed. D.N.J. MacCulloch, Suffolk Record Society, XIX (1976).
- 2 D. MacCulloch, 'Henry Chitting's Suffolk Collections', *Proc. Suffolk Institute of Archaeology & History*, XXXIV, pt.2 (1978), p.121.
- 3 *B.L. Add. MS 19078*.
- 4 *Chorography*, p.97.
- 5 *TNA, PROB 11/12/154*.
- 6 Sir William Parker, *History of Long Melford* (London, 1873) p.221.
- 7 *Chorography*, p.97.
- 8 *B.L. Add. 19078*, f.77v.
- 9 MacCulloch, p.121.
- 10 *Chorography*, pp.96-7.
- 11 Parker, *Long Melford*, p.124.
- 12 Parker, *Long Melford*, p.124.
- 13 *Chorography*, p.97; MacCulloch, p.121.
- 14 Parker, *Long Melford*, p.217.
- 15 MacCulloch, p.121.
- 16 Parker, *Long Melford*, p.125.
- 17 W. Lack, H.M. Stuchfield and P. Whittemore, *A Series of Monumental Brasses, Indents and Incised Slabs from the 13th to the 20th Century*, III, pt.2, p.25, pl.19.

An early enthusiast: Reginald Grove

Part I

Victorian beginnings

The foundations of the Monumental Brass Society were laid when the Cambridge University Association of Brass Collectors ('C.U.A.B.C.') was formed in 1886. The study of monumental brasses began in the 1840s at Oxford University among a small group of undergraduates. But it was only forty years later that, largely due to the efforts of Rev. Herbert Macklin, enthusiasts were brought together in the C.U.A.B.C.

The growing attraction to the beauty, design and craftsmanship of medieval brasses, which enthused the early pioneers of the Society like Macklin, was the result of a number of contributing factors in the late Victorian period. This was a world that was changing relentlessly. By the time of Queen Victoria's death, extraordinary technical innovation had occurred in engineering, industry, trade, travel, communications, medicine, leisure and education. These changed the face of the country. For instance, the extensive new railway networks, as well as the proliferation of bicycles, enabled monumental brass enthusiasts to visit churches across the country with ease; this would not have been possible fifty years before.

Victoria's reign saw a burgeoning, prosperous middle class whose children were well educated in the new public schools. These businessmen, industrialists, civil servants and those in the professions of the church, medicine and law had greater leisure time, money and curiosity to pursue a variety of interests. These ranged from new sports like football and tennis to academic pursuits ranging from palaeontology, botany, and photography to monumental brasses.

Victoria's reign also saw romanticism become an artistic, literary, musical, and intellectual movement. This included a glorification of the Middle Ages as a golden age, preferring the medieval, as epitomised by grand Gothic architecture in public buildings like the Houses of Parliament or railway stations like St. Pancras in London, rather than the classical style. Tennyson, Keats, Shelley and Ruskin were



Rev. Herbert Walter Macklin, M.A. (1866-1917).

The true founder of the M.B.S.

Photograph taken in c.1890 shortly after the Society was founded as the C.U.A.B.C.

(photo: © Susan Macklin)

writers whose literature embodied the movement; Alfred Tennyson's poem 'Morte d'Arthur' depicted the chivalrous world of knights and their ladies. The Pre-Raphaelite group of painters, poets, and art critics, such as Holman Hunt, Christina Rossetti and William Morris continued the romantic movement. The well-known painting by John William Waterhouse of the 'Lady of Shalott', executed in 1888, which represented the ending of Tennyson's poem of the same name, captures the romanticising of the Middle Ages. The interest in this period also found an expression in exploring the design richness of medieval brasses; not all brasses, of course, were from this period, but most were. Brasses had been largely overlooked until enthusiasts like Rev. Leonard Alfred Pollock (1861-1954)¹ and Rev. Herbert Macklin (1866-1917)² shared their interest with others.

One of them was my grandfather, Reginald Grove, who joined the C.U.A.B.C. in his first term at Sidney Sussex, Cambridge and went on to edit

the first *Transactions* of the fledging society as well as being Managing Secretary and then Vice-President before leaving university to train at Guy's Hospital, London.

This article covers his initial interest as a schoolboy before he went up to Cambridge and the encouragement he got from Pollock and Macklin. Both will be well known to historians of the C.U.A.B.C.

First steps:

Pollock and Macklin's encouragement

Reginald completed his first brass rubbing in 1884 in the church at Westley Waterless, Cambridgeshire³ when he was 15. He was at boarding school at Uppingham, in Rutland, but lived in St. Ives, Huntingdonshire, during the school holidays. His interest was later stimulated by Pollock, the new curate at the parish church of St. Ives in 1886. Pollock showed Reginald some examples of rubbings he had done and before Reginald went back to school early in 1887,



Reginald Grove at Uppingham School, aged 18.
(photo: © Peter Flower)

promised to contact his friend Macklin to help Reginald. Pollock was as good as his word and Macklin wrote to Reginald about the brasses that could be found in the village churches around Uppingham.

The churches in Rutland

Over the next seven months Reginald spent many happy hours walking through the country lanes of Rutland, sometimes on his own and on other occasions with friends, searching out brasses in local churches. The first was at St. Andrew's in the village of Lyddington, two and a half miles from Uppingham. The oldest parts of the church are 15th century. Before Reginald and his friend Henry Berry walked there, Reginald traipsed around Uppingham looking for 'heel ball and paper'. At the church they found two brasses: one was of a woman, and another of a husband, wife and their children. Reginald took good copies of them all.

The next month he walked on his own to St. Peter's church, Stockerston, a few miles outside Uppingham. The church dates from the 13th century and he took two rubbings. This was not his first visit to St. Peter's as he noticed the old pews had been replaced with ones made from deal and the interior looked 'very much less than a stable although still very damp and in some corners very dirty'. On this occasion he had 'an awful business to get at the brasses' as he had to move an old chest and other clutter and then use his duster to get a clean image. The brasses were a knight in armour and his lady. Sadly, the knight's head had gone as had one of his wife's hands. There were two other brasses but these were half hidden under a more modern tomb. He thought the brasses were from the late 15th century.⁴

Churches in Suffolk and more in Rutland

During the Easter holidays Reginald's enthusiasm for his new hobby continued. He met up with Pollock and they talked further and made plans to go together on a trip locally; Reginald also bought a book about brasses on a visit to Cambridge. Pollock continued to give him advice and generously gave him a special case for carrying his paper for rubbings on expeditions to churches in Suffolk when he stayed with relatives. A particularly interesting brass was from All Saints, Little Bradley, a round-towered Suffolk

church⁵ which had no less than five brasses; Reginald took the one that was well known, mounted on the wall in memory of John Daye, a printer.⁶

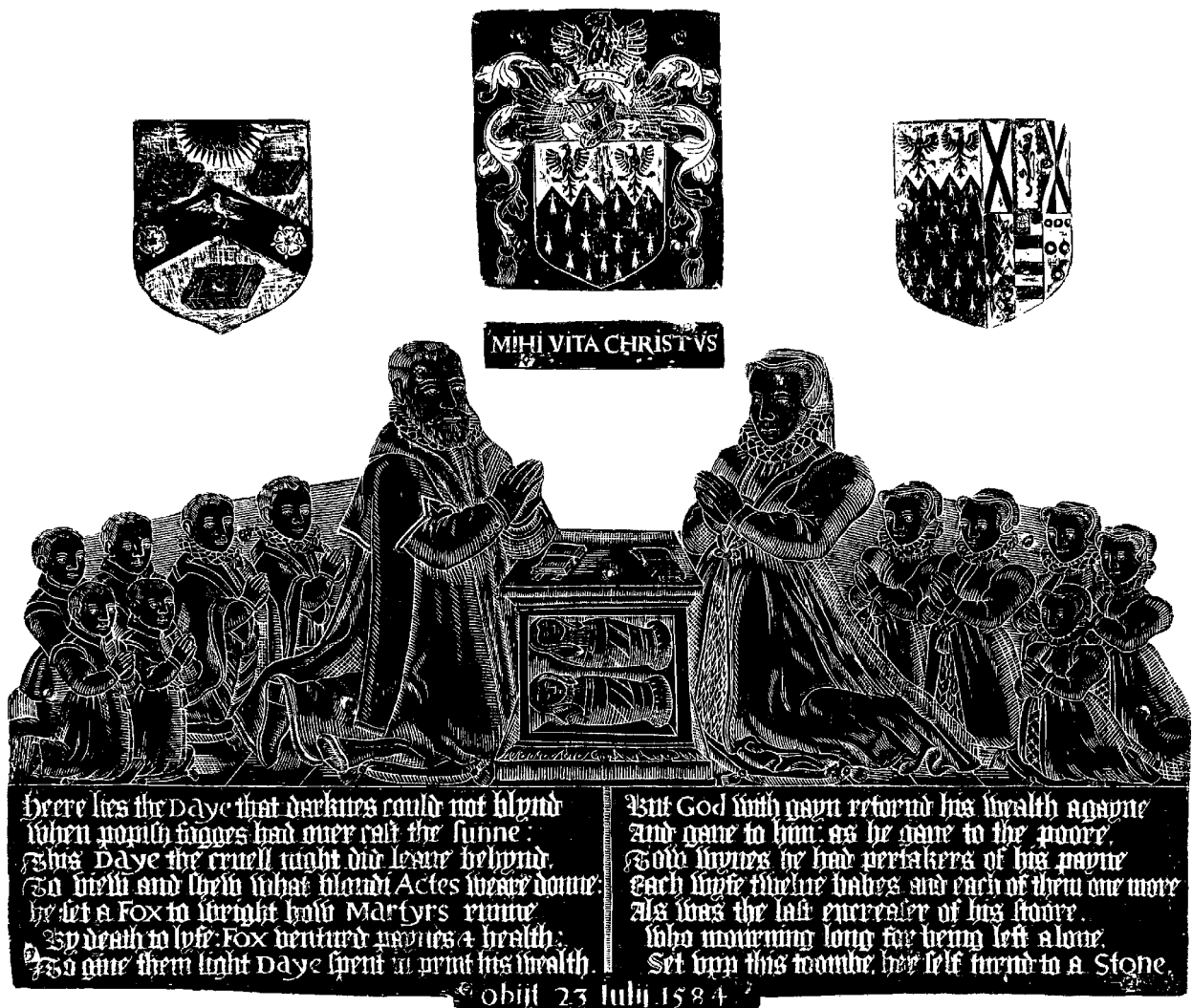
Generally, the country clergymen he met on his visits were welcoming and hospitable. At Horseheath, for instance, a few miles south-east of Cambridge, the vicar gave him a glass of beer and some biscuits and 'sent me on my way rejoicing' after he had finished his rubbings.

Macklin, writing in the preface of *Monumental Brasses*⁷ published in 1890 said that in his dealings with clergy he had met with nothing but kindness, apart from a few occasions, ever since he had begun collecting brasses as a schoolboy, like Reginald. Brass rubbing, if carried out correctly, did not

damage the brasses he said, but he made a plea to fellow enthusiasts:

'Courtesy received should, if possible, be returned. And there is one act of courtesy which is easily done. On a wet and muddy day, the collector may well leave his boots in the Church porch, and on a Saturday afternoon when God's house is ready for the services of the morrow it is only fair to do so. Much stronger is the obligation to leave matting, seats, hassocks and books in the same place and state in which they were found.'⁸ This too was Reginald's experience.

Back at Uppingham, further expeditions were carried out. He and Berry took two rubbings at All Saints church at Braunston with one having an inscription and a man's coat of arms. They went on



[John] Daye, printer, 1584, with 6 sons, and 2nd wife Als, Little Bradley, Suffolk (M.S.III).
 (© Lack, Stuchfield and Whittemore, *A Series of Monumental Brasses, Indents and Incised Slabs from the 13th to the 20th Century*, III, pt.2 (November 2012), pl.18)

to St. Peter's church in the hamlet of Brooke on their way back ('the nicest little village church I have seen round here')⁹ and then across the fields to the village of Manton where they found three brass inscriptions at St. Mary's church. Because the 13th century church was being restored, they were not able to take any rubbings.

Encouragement from his teaching staff

On returning they shared what they had taken with their housemaster, Rev. Christian and his wife who were delighted with them. Afterwards, word spread to the boys in the house and Reginald and Berry 'had to show them ever so many times to different knots of fellows in the house who were really interested in them and there wasn't the slightest bit of hustle'. In fact Christian's wife was a great encouragement to Reginald and made sure that Rev. Edward Thring, the renowned Headmaster of the school, saw his growing collection of rubbings.

Thring was enthused and gave Reginald permission to pursue his new hobby out of school hours by visiting other nearby churches. His rubbings clearly caused a stir among masters and boys alike. It was a creative hobby, new to the school, and Thring was interested as it aligned with his educational beliefs of encouraging boys to explore the world around them. 'They were all, especially Thring, very pleased with the brasses,' Reginald wrote in his diary.

Thring gave Reginald permission to go to Stamford on the train to visit the church at Little Casterton to take rubbings. Word about his hobby spread to the Art Master, Charles Rossiter, who was interested from an artistic viewpoint.¹⁰ Thring suggested that Reginald borrowed a book on foreign brasses from Rossiter, which Reginald did. The title is not known but he enjoyed it as the illustrations were excellent.¹¹ Rossiter invited Reginald to see some old rubbings in the small school museum in the Old School Room. Sadly, these were in very bad condition. His interest in Reginald's ones was due to their quality and because they were from local villages.

Reginald was then given permission to travel by train to Coventry to take copies from the church of St. John the Baptist in the little village of Baginton

which was four miles south of the city centre. The rail journey to Coventry took just under four hours and he then walked to the village. The brass he wanted was on a wall eight to ten foot from the ground so he borrowed two ladders from the Rectory to get up there! He was rather frustrated, as when he got close, he found that the lines had 'comparatively recently been filled in with some black substance and part coloured red.' This did not allow him to show the lines clearly but he felt that nevertheless, he had 'managed to get a fair rubbing of a splendid brass.' As he finished, the curate turned up and showed him round the church which was rather unusual in design – 'old oak and other things' with a yew tree which was growing out of one of the buttresses in the chancel. Getting back to the station by 4.00p.m. he was early for the train, so wasted some time in the town before catching a train to Rugby where he bought a cup of tea and a bun as he hadn't eaten since breakfast. He was 'awfully hungry'. He got back to school by 6.30p.m.

In his last term, Reginald was elected to the school Archaeological Society because of his interest in brass rubbings. Like other similar societies, 'papers' on subjects were presented by members, and then discussed. The first meeting he went to was held at the house of Rev. Skrine at Brooklands, one of the school boarding houses, and a boy from Reginald's own house presented a paper on Crowland Abbey. Reginald had been ready to present his own paper on brass rubbings but the wet evening meant that his rubbings would have got soaked in getting to the meeting. Instead, after the discussion on Crowland had finished, he showed four small brass rubbings which he had managed to keep inside his coat. 'I showed them and everyone seemed very pleased with them.'

His first article on brass rubbing

He wrote an article about brasses for the Summer edition of the school magazine. He was the Assistant Editor, an experience which was to be useful when he took on the editorship of the C.U.A.B.C. a year later. His friend Berry was the Editor. This was the second article that he wrote and he finished the draft in good time by mid-May. He was encouraged, as 'Berry says it is very good but I rather doubt its success with masters and fellows. From the latter I'm trying to recruit fellows for rubbing'. His words were sadly prophetic as it

was not well received. The end of the month saw him rushing around getting the final copy approved with the complication that there was too much material for the magazine; he became worried that his article might need to be dropped and was also concerned that one of the masters might be ‘mortally’ offended if the article he had submitted was taken out. Space for the contributions was found and the Summer Magazine was finally printed and distributed. Reginald’s article on brass rubbing was five pages long and placed towards the end. The feedback was swift and harsh: ‘I’m afraid my paper has not taken (*sic*) as most of the fellows seem to think it awful rot.’

While the contents of the article were factual, it was ponderous and academic in style. It lacked the personal touch displayed in an earlier article that he had written in the February edition. Quite possibly much of it was copied, as this excerpt from his article betrays:

‘They are most useful and interesting to us for the costumes of ladies, the vestments of ecclesiastics, and the various parts of the armour and dress of the men during the four centuries of a most exciting part of English History. In addition to the great variety of costume, many curious customs and usages of those times are directly or indirectly very often illustrated.’

As Macklin’s *Monumental Brasses* was not written until 1890 this was not the direct source, but it is likely that Macklin sent notes to help his protégé.

Reginald’s last field trip at Uppingham was another visit to St. Peter’s church at Stockerston with two friends. The next term he went up to Sidney Sussex, Cambridge.

Reginald’s contribution to the development of the C.U.A.B.C. will be covered in *Bulletin* 150 (May 2022).

Peter Flower

About the author

Peter Flower read modern history at London University and is the author of a number of articles published in the Richmond Local History Journal. He has written a biography of Reginald Grove in three volumes entitled *The Life and Times of a Victorian Country Doctor, a portrait of Reginald Grove* published in 2021 and 2022.

Notes

This article is based on Reginald Grove’s diaries which he kept as a boy and young man. Further details of his brass rubbing can be found in the three volumes of his biography.

Reginald’s article on brass rubbing, published in the Uppingham School Magazine (1887), can be found in appendix four of volume I.

The author is grateful to Susan Macklin for permission to use extracts from her grandfather’s private diaries for 1887-9; and also to Richard Busby, author of *The Monumental Brass Society: A Short History 1887-2012*, published by the Society in 2012.

- 1 Pollock had studied at St. John’s College, Cambridge from 1880-4; he was appointed curate at All Saints, St. Ives, Huntingdonshire in 1886. One of his friends at Cambridge was Rev. Herbert Macklin.
- 2 Macklin joined St. John’s in Pollock’s final year but the age difference was no barrier to their friendship and they shared an interest in brass rubbing.
- 3 The church contains a brass commemorating Sir John de Creke and his first wife Alyne [Clopton or Chamberleyn], engraved c.1340-5. Illustrated in W. Lack, H.M. Stuchfield and P. Whittemore, *The Monumental Brasses of Cambridgeshire* (London, 1995), p.241.
- 4 He was right in his conclusion; the brasses were those of John Boville and wife Isabel [Cheyne (?)]. Boville built the tower and south chantry chapel and died in 1467. The other brass depicts John Southill, 1493, in armour, and widow Elizabeth [Plumpton]. Illustrated in *M.B.S. Portfolio*, III, pt.7 (June 1909), pl.33 and VI, pt.3 (March 1956), pl.12.
- 5 This church is notorious as the parish clerk, in the 1851 National Census of Religious Worship, submitted a bogus return. Some Anglican ministers wanted nothing to do with the census, fearing comparisons being made with local non-conformist chapels. The vicar at Little Bradley was one of them and it was the parish clerk who gave the return to the Registrar, putting the congregation down as 200 on average each Sunday over a three month period. As there were only thirty-five people in the whole parish the census figures were completely false.
- 6 Daye was a Puritan printer renowned for printing *Foxe’s Book of Martyrs* in 1563. The quaint inscription on the brass reads: ‘Heere lies the Daye that darkness could not blynd when popish fogges had over cast the sunne.’
- 7 H. Macklin, *Monumental Brasses* (London, 1890).
- 8 *Ibid.*, p.4.
- 9 The church is a quintessential English one and was used in the film adaptation of *Pride and Prejudice* in 2005.
- 10 Rossiter had trained at Leigh’s School of Art in London and regularly exhibited at the Royal Academy. He was an enthusiastic Pre-Raphaelite working in stained glass, murals, engravings and on canvas. His best-known painting was *To Brighton and Back for Three and Sixpence*, now exhibited in Birmingham Art Gallery. It is in the style of Ford Madox Brown.
- 11 It could well have been the *Book of Facsimiles of Monumental Brasses on the Continent of Europe* published by Rev. W.F. Creeny in 1884. Creeny became the first President of the C.U.A.B.C., serving from 1887-97. His fine brass was in the now destroyed Norwich church of St. Michael-at-Thorne. The bomb-damaged plate is currently in the care of the Norfolk Museums Service.

The revival of the religious life in Victorian Britain reflected in memorial brasses

One of the most significant achievements of the so-called Oxford Movement in 19th-century Britain was the revival of monasteries and nunneries, especially the establishment of the religious life for women in the Church of England. Queen Elizabeth I had outlawed the religious life as contrary to the law of Christ, but John Henry Newman and his fellow Tractarians set a high value on personal holiness and the celibate life, and were conscious of the plight of the poor in towns and cities, and the need for practical help and care.

Anglican sisterhoods were part of a larger movement towards the religious life that manifested itself in the Roman Catholic Church and on the Continent. Within the Church of England they were sometimes viewed with suspicion as being popish, but they proved remarkably resilient and successful. Between 1845 and 1900 some 10,000 women had spent some time in a sisterhood.

They often began as small groups of ladies helping a vicar to expand his parochial and pastoral work. This is what happened at Wantage in Berkshire, where the Rev. William John Butler, the vicar of Wantage, began to organise a House of Mercy as a refuge for ‘penitents’. This became the Community of St. Mary the Virgin, Wantage, founded in 1848, with Elizabeth Lockhart as the first Mother Superior. Although it was primarily a teaching order, the sisters soon became involved in penitentiary work, and founded houses, schools and hospitals across the country. Butler went on to become Dean of Lincoln Cathedral, and died in 1894. He is commemorated by a large brass mounted on the north wall of the convent chapel, showing him in mass vestments under a single canopy with shields and a foot inscription, which reads: *‘In honorem Dei Optimi Maximi et in piam memoriam Willelmi Johannis Butler S.T.P. istius parochiae olim vicarii et societatis suae fundatoris qui mense Januario AS MDCCC XCIV Lincolniae obiit. Filiae eius in Christo desiderantes posuerunt.’*

The face is a likeness, and although the brass bears no maker’s name, it could be a product of Gawthorp & Sons’ workshop.



Fig.1. Harriet Monsell, 1st Mother Superior, 1883, Clewer Convent, Berkshire (LSWI).
(rubbing: © Lack, Stuchfield and Whittemore, Berkshire)

Butler’s father, John Laforey Butler (1786-1848) is commemorated by a floriated brass cross and shield on a low tomb chest in the north transept of the parish church of SS. Peter and Paul, Wantage.

Another early foundation was the Sisterhood of St. John the Baptist at Clewer, near Windsor, begun in 1852, where the Rev. Thomas Thellusson Carter was rector. He restored the parish church with the aid of the architect, Henry Woodyer, and encouraged the foundation of a House of Mercy, which became the Sisterhood of St. John the Baptist in 1852 under its first Mother Superior, Harriet Monsell. This energetic woman expanded the work within Clewer and established sister houses all over the country, as well as in India and America. She died in 1883, aged 72, and is commemorated by an impressive brass showing her in full habit with a marginal and foot inscription (LSW.I). The brass was engraved by Gawthorp and Sons, London (Fig.1).

The Community of St. Peter the Apostle, Horbury, Yorkshire was founded in 1858 by Canon John Sharp. He too had been influenced by the Tractarian movement, and wanted to establish an Anglican community working in the mill towns of the West Riding. Sharp sent his first community members to be trained by Mother Harriet Monsell at Clewer, and soon the house was taking shape, with the conventual buildings and chapel designed by Henry Woodyer.

Canon Sharp was vicar of Horbury for sixty-five years, and died in 1903. He is commemorated by a brass in St. Peter and St. Leonard, Horbury, Yorkshire (W.R.) showing him kneeling in surplice and stole, with side panels showing the buildings with which he was associated (Fig.2). The inscription states: 'To Him under God we owe the House of Mercy, the Parish Schools, St. John's Horbury Bridge, St. Mary's Horbury Junction and the restored St. Leonard's Hospital.'

These early communities used fairly restrained ceremonial, in contrast to the Society of the Most Holy Trinity, founded by Priscilla Lydia Sellon in 1848 at Devonport, Plymouth, and the Society of St. Margaret, founded by John Mason Neale, Warden of Sackville College, East Grinstead, Sussex, in 1855. Another High Church foundation was All Saints, Colney, St. Albans, Hertfordshire, founded in 1851 by William Upton Richards (1811-73) the first vicar of All Saints, Margaret Street, London. He is commemorated by a brass cross in the Brompton Cemetery in London, designed by William Butterfield. A later vicar (the sixth) of All Saints, Margaret Street was Dom Bernard Clements, a monk of the Benedictine community at Nashdom Abbey,



Fig.2. Rev. Canon John Sharp, M.A., 1810-1903, Horbury, Yorkshire (W.R.).
(rubbing: © David Meara)



Fig.3. Dom Bernard Clements, O.S.B., 1880-1942,
All Saints, Margaret Street, London.
(photo: © David Meara)

Burnham, Buckinghamshire. The small Benedictine community at Pershore Abbey in Worcestershire had moved to Nashdom in 1926. Dom Bernard died in 1942 and is commemorated by an attractive floriated cross brass at All Saints, Margaret Street. It was designed by the architect Stephen Dykes Bower, and shows Dom Bernard in the centre of the quatrefoil cross, wearing his monastic habit, and, at the family's insistence, his spectacles! (Fig.3).

Over the years between the founding of the first female Sisterhood of Holy Cross, Park Village, Regent's Park, London, by Dr. E.B. Pusey and the outbreak of World War I, nearly fifty sisterhoods and six religious orders for men were founded within the Anglican tradition. (Religious orders within the Roman Catholic Church were also revived, but their story will have to wait for another article.) Amongst the latest was the Society of the Precious Blood, Hendon, originally founded in the parish of St. Jude, Birmingham, by the vicar, the Rev. Fr. Arnold Pinchard. In 1914 it moved to St. Ursula's House of Retreat at Hendon, Middlesex. Fr. Pinchard died in December 1934 and is commemorated by a brass in Burnham Abbey, Buckinghamshire; a rectangular plate showing him in eucharistic vestments with a Spanish chasuble, maniple, and beretta, holding a chalice. The inscription is in Latin:

*In Piam Memoriam
Arnoldi Theophili Biddulph Pinchard
Qui per annos salutis
MCMV – MCMXXXIV
Primus Custodiebat Societatem
Sanguinis Pretiosi
Obiit ix Dec MCMXXXIV
Cuius animae prop[ic]ietur Deus
Fidelis servus et Prudens
AM DG'*

The brass was designed by Osborne's of London.

No doubt other brasses wait to be discovered in convent chapels up and down the country. Sadly many monastic complexes have been closed, the buildings converted into flats, and the former chapels hard to access. To finish let's go north into Scotland, to the Isle of Cumbrae off the Ayrshire coast, where there is a wonderful complex of buildings, the College of the Holy Spirit. This college, based on an Augustinian community of mission priests, had been founded by the Honourable George Frederick Boyle, 6th Earl of Glasgow (1825-90), and was intended as a training college for ordination candidates, with a Provost, residentiary canons, a chanter, a sacrist and twelve choristers.

The architect, William Butterfield, was in charge of designing the complex of buildings, which included the church, cloister, college buildings and choristers' house. The college became a focus for the spread of Tractarian ideals in Scotland, and in 1876 the church became the Cathedral of the Isles. There are two brasses there, one to John Gibson Cazenove, Provost of Cumbrae College, and then Sub-Dean and Chancellor of St. Mary's Episcopal Cathedral, Edinburgh (1822-96), and the second to Canon W.A. Robertson (d.1859), a kneeling effigy and inscription from the Hardman workshop in Birmingham.

In all these institutions, which were an attempt to follow the pre-Reformation monastic tradition in doing something new to meet the social and spiritual needs of Victorian and Edwardian Britain, Tractarian clergy who valued the religious life drew on medieval precedent to create a vibrant religious life within the Anglican tradition, which in some cases endures to the present day.

David Meara

In memoriam

Jennifer Clare Ward (1938-2022)

Jennifer Ward, who died on 26th January at the age of 83, was a distinguished historian of the English medieval gentry and aristocracy. Her interests spanned two main areas: the militarily active gentry families of Essex and southern Suffolk; and the sometimes formidable and long-lived aristocratic women, notably Elizabeth de Burgh, the lady of Clare, whose massive archive in the National Archives was to be the mainstay of so much of her work. It was Jennifer's interests in the East Anglian gentry that led to the publication in 1965 in the Society's *Transactions* of her seminal article on Sir Robert de Bures of Acton, Suffolk, seneschal of the manor of Clare, which showed that the knight died later than supposed, in 1331, a finding that prompted the re-dating of the early brasses.

Jennifer Ward was Essex born and bred, and an early inspiration for her was her mother, Gladys, a tutor at Westfield College, London, who nurtured her love of history and, in particular, her love of the history of her native county. A star pupil at Brentwood County High School, she was already visiting the County Record Office as a teenager, and in 1956, in her last year at school, she won the Emmison Prize for her work on Old Thorndon Hall near Brentwood. She read history at Oxford, but after graduating moved to the University of London to write her Ph.D on the estates of the de Clare family, 1066-1314. In 1965 she was appointed to a lectureship at Goldsmiths College, London, and it was at Goldsmiths that she was to spend the rest of her teaching career. She retired in 1998 as a Senior Lecturer.

Jennifer's early work on the de Clares was to provide the point of departure for all her later scholarly writings. In her thesis she had looked at the formation and expansion of the de Clare estate, one of the greatest in post-Conquest England. Increasingly, however her interests shifted towards the later Middle Ages, and onto one of the last members of the family, the three-times-widowed co-heiress Elizabeth de Burgh, who was to establish herself at Clare and to be known as the Lady of Clare. Jennifer's interests were thus to focus on the very village on the Essex-Suffolk border which had

been the subject of her mother's writings so many years before. Elizabeth de Burgh's great archive in the National Archives was to form the subject of Jennifer's edition of documents for the Suffolk Record Society, *Elizabeth de Burgh, Lady of Clare, 1295-1360* and her study of Elizabeth's long and pious widowhood in *Medieval London Widows*, edited by Caroline Barron and Anne Sutton. Although the sharply focused article was to be her preferred medium, Jennifer wrote one broad, synoptic study, *English Noblewomen in the Later Middle Ages* (London, 1992), a rich and informative survey that was to be widely appreciated by undergraduates seeking a broad overview of the subject. Another widely used work was her invaluable edition of documents, *Women of the English Nobility and Gentry, 1066-1500* (Manchester, 1995), a collection that drew on a wide range of sources and highlighted the variety of the female aristocratic experience. The great strength of Jennifer's work was her mastery of her sources, which meant that everything she wrote was firmly rooted in the evidence. Methodologically, she broke no boundaries, and modern approaches to the study of women left her cold. But her work is work that will last.

Jennifer Ward was a warm and generous scholar, always friendly and approachable, ever willing to help others, but in today's competitive world too modest about her own achievements to gain the external recognition she deserved. In her native county she was a keen supporter of the Essex Society for Archaeology and History, which she served as President between 1993 and 1996 and subsequently as Vice-President. In the wider historical community she was an active member of the Historical Association, regularly attending meetings of the Essex branch and undertaking speaking engagements of her own elsewhere. In the Monumental Brass Society, of which she was a member, belated recognition of her work on Sir Robert de Bures was to come in 1987 with the publication of *The Earliest English Brasses*, which undertook a systematic re-appraisal of the first half-century of English brasses.

Jennifer Ward's lasting memorial will be her rich corpus of published work.

Nigel Saul

Notes on books, articles and the internet



Sir Stephen Glynne, Bart. (1807-74).
(photo: © Alamy)

Glynne's notes on some ten English counties have been transcribed between 1877 and 2020, including Cheshire (1894); Cumbria (2011); Derbyshire (2004); Gloucestershire (1902); Herefordshire (2006); Kent (1877, now being revised); Lancashire (1893); Nottinghamshire (2020); Somerset (1994) and Yorkshire (2007). Whilst brasses and monuments do not always feature, the notes were made before many churches were restored, wherein lies their chief value.

David Parsons has produced an edition of *Sir Stephen Glynne's Sussex Church Notes*. It is published by the Sussex Record Society as volume CI (2021) of its series (£30 hardback to non-members). Notes on all 235 churches visited by Glynne, a large proportion of the approximately three hundred medieval churches in the county (78%), have been transcribed with a commentary in each case, and there is a general introduction. Glynne's visits took place over nearly half a century from 1825 to 1873, and cover the transition from low-church practice in the Georgian period to the reintroduction of Ritualism in the 19th century and the rise of the neo-Gothic style of architecture. There is thus important information on the fabric and furnishing of churches subsequently demolished, replaced, rebuilt or restored. In particular evidence has

emerged of serious damage caused to churches to fit them for pre-Tractarian worship and to increase the seating accommodation, both in respect of population increase and to cater for the following of celebrity preachers. In some cases complete arcades were removed to enable galleries to be inserted. The author is now collecting comparable evidence for the neighbouring counties of Hampshire, Kent and Surrey. See Sussex Record Society Publications at www.sussexrecordsociety.org for further details.

Martin Roberts, Elizabeth Williamson and Nikolaus Pevsner. *County Durham*. (Yale U.P., £45.00, hardback (2021), ISBN 9780300225044. [3rd] fully revised and expanded edn.) 880 pp.; 125 colour photographs; 65 b/w drawings and plans; maps; glossary [with line drawings, pp.807-32]; indexes of names and places; refs.

This hefty volume is not only larger in size, but contains 310 more pages than the 2nd edition published in 1983. The volume is far removed from the 1st edition of 1953, which easily fitted into the pocket of the inveterate 'church crawler'. The introduction tells us (p.31) that there are 26 medieval brasses (figures and inscriptions), of which the early kneeling figure of a lady with wimple c.1310-20 [Sedgefield (LSW.I)] 'is the only one of national importance'; it is also the only brass in the county that is illustrated (p.614). No indents or modern brasses are recorded, so users can only find all surviving brasses/indents, etc. listed in the Durham volume in the *County Series* (2002).

On the internet

For those who have followed this section of the *Bulletin* over the years, the Richard III Society has featured regularly, especially where there has been an article relevant to brasses. Now *The Ricardian* has been placed on-line from volumes 3 to 25 (1974-2015). Searching is free, with all articles easily downloaded in pdf format at www.thericardian.online.

I am very grateful to Sally Badham and Christian Steer for information or copy received.

Richard Busby